

Cindy & Pitt Gillins

By

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ACT I

Scene 1

INT. PITT'S LAB - DAY.

CINDY

Tonight we have been invited to dinner at Notch's house, Kindly keep no work tonight.

PITT

Hmm. Work? Which work? I've not been working for two months now.

CINDY

Then what are you doing all these while on the desk with your big glass? Sure, now you'd say that I wouldn't understand. Best it is I do not try to understand but you've only slept for three hours in the last two days. Put the glass down for a while now and sleep.

PITT

This isn't even work. It's just sitting down and watching. I am observing the wonderful changes happening around the micropods in this chip. Close to perfect! Yet! Real work shall begin when I'll be finishing the whole brain. Not just the nerves along with, but the magic of feelings and emotions. Ha ha ha! Wonderful, wouldn't it be?

CINDY

[Aside] Look, who speaks of emotions!

PITT

Said something?

CINDY

*[Uh-oh, trying-to-hide-something tone]*No

PITT

Yes you did.

CINDY

No, absolutely nothing

PITT

But I heard something.

CINDY

No you didn't

PITT

Yes I did

(CONTINUED)

CINDY

.... Then what did you hear? [Seeking confirmation unconfidently]

PITT

I heard 'sleep'. Yes. Sleep was the word. You did tell me something about sleep.

CINDY

[Relieved] Ah! Yes. You should take some rest. For a change, do heed my suggestions.

PITT

Sleep. Yes. Sleep. Tell me, cindy. Do you ever dream?

CINDY

Everyone does.

PITT

And you?

CINDY

Shoulder shrug Well, yes. Me too.

PITT

Do you remember any of them?

CINDY

No, but... sometimes I do, yes. Why?

PITT

I recall, cindy, when we were young, in our college days you used to bore me by telling me what dreams you had in your sleep, hoping to impress me; and every time you used to remember them with accurate details! I wonder you didn't make them up: How I slip my fingers in your shirt while coming closer and closer to you, and then skillfully how I unclip you bra...[diminuendo to a nasty whispery tone]

CINDY

-But that was a long time ago [agitated]. I was young and foolish. Now I know dreams are dreams and are set far away from the pragmatic world. [Sforzando >>> piano] I need to go now, I'm getting late for the class.

PITT

[Holds her wrist tightly in a catch] Why do you not tell me about your dreams, cindy? Have you changed so fast?

CINDY

Firstly, the change isn't that fast. Secondly, I cannot remember dreams anymore. And thirdly, did you not just say I bored you? Why should I take the trouble to bore you again?

(CONTINUED)

PITT

[Hopelessly low voice talking] Oh Cindy, Cindy, Cindy. I wish you could understand. [Aloud again] Anyway, this stress is boring me now. I Think what bored me back then can amuse me now. AHA! I got an idea!
I'm going to make my gynoid dream.

CINDY

You're dreaming, Pitt.

PITT

No, I'm not. Okay, I need to reschedule everything now. Umm, sorry, Cindy. I cannot accompany you to the dinner. I need to install four more triple Q flower Cors with overlapping cyclic involuntary brain screening, just to make it DREAM!

CINDY

Pitt, you are too mercurial

PITT

Well reminded. I shall make the concentrated mercury levels a little higher in her nano-electrods for long lasting dreams.

CINDY

So I need to go there alone?

PITT

So it implies.

CINDY

How could you-?

PITT

How could I what? Tell me, why do we attend dinners?

CINDY

Why, umm ...to socialize, to spend good time with friends, to talk to people and to know about the world outside [repetitive prosody]! Not to be a locked up hermit like you!

PITT

You're wrong. One attends a dinner to eat; and I've plenty of instant noodles in the freezer. And bring some ice cream for me, dark chocolate and blackberry double. Your students are waiting for you, Beloved Cindy, adieu, adieu.
No time left to waste,
Run, Cindy, make haste, make haste.
Go, Cindy, walk with pride,
Tell me later of the world outside!
[Laughs].

CINDY

(MORE)

(CONTINUED)

PITT (cont'd)
Hmph X

([Exit])

ACT IScene II*INT. CLASSROOM - DAY*

CINDY

So, students. Did your homework?.....The silence is very familiar.As usual, I know none of you have. Come on now. You do your homework here. Interpretations and criticism on the tenth book from Ovid's metamorphoses. Pygmalion.

STUDENT TIM

[aside] Studying literature. The more you study literature, the more you spoil literature.

CINDY

Yes Tim. You seem to be prepared. Have you written your criticism?

STUDENT TIM

Me? No Ma'am. Did not do it.

CINDY

I am not asking anymore for your excuses. You'll have plenty of them. And what about you James? You are regular! I expected you'd complete.

STUDENT JAMES

No ma'am. I didn't start yet. I was busy reading it.

CINDY

Good boy. At least you have taken a step to manage it. I appreciate your initiative. And Bill? What news of you.

STUDENT BILL

I,... umm, ..actually,...thought of.... Starting to read it, but....

CINDY

Leave it Bill. I know you tried hard. So is there anyone who has read the text at least?

STUDENT TIM

I have.

CINDY

Astonishing! So Tim, what is your take on Pygmalion?

STUDENT TIM

Well, nice fellow.

CINDY

Could you please elaborate?

(CONTINUED)

STUDENT TIM

How much could I elaborate from that small piece of poem?

STUDENT JAMES

Small Piece? what is big to you?

STUDENT BILL

Small Piece? You haven't read it, have you?

STUDENT TIM (cont'd)

Yes I did read it.

CINDY

Tell me whatever you know.

STUDENT TIM

Well, he chiseled out marble. He was a sculptor, carving out statues out of stones was his trade.

CINDY

And? Go on!

STUDENT TIM

Well, That's it. Simple life, simple story.

CINDY

Hmm, anyone else would like to add to that?

STUDENT JAMES

Yes. I'll ma'am.

CINDY

Yes James.

STUDENT JAMES

Pygmalion, disgusted with the conduct of propoetides, he decided to stay unmarried and he ingeniously carved out a statue. By the blessing of goddess Venus, the statue came to life. Pygmalion fell in love with the statue, and then they got married.

CINDY

Excellent, James! You could write it in length now.

STUDENT TIM

Ho! That's not excellent! He told you nothing at all!

CINDY

Excuse me?

STUDENT TIM

Ma'am You're teaching us poetry. The history of allegory starts from here. Metaphors look literal here! There ain't any life coming lady golem of shaped marble or any of that sorts! It's veiled true story.

(CONTINUED)

CINDY

Tim, let this class not be disturbed...

STUDENT TIM

I don't mean to disturb, ma'am, if I'm let to speak.
[moment of silence follows]

STUDENT BILL

I think we must listen to him.

CINDY

Go on.

STUDENT TIM

Pygmalion is a nice guy. And you see, ma'am, nice guys aren't really good at getting along with girls. Their only hope and place of success is their work. And so he adopts a work-dedicated monastic life instead of wasting the whole time on whingeing about polymorous girls and whineing about his failure in love. he turns to be a workoholic man, work work work. But he does find the love of his life through work. The statue is merely a personification of his succes in his work.

STUDENT BILL

You mean to anti-romanticize the love of pygmalion and the statue? Then what about Paphos?

STUDENT TIM

What ho! I've a worthy opponent before me in this debate. You see Bill, You make an axe, that's the statue. you cut a tree and get a log out of that. That log is Paphos.

STUDENT BILL

Not a satisfactory arguement, Tim. Then what about Venus attending their wedding?

STUDENT BILL

what about Cinyras?
and what would you say about...

STUDENT TIM

That's just extra spice added...

STUDENT JAMES

Why can't you stop diging into reality and be happy with the fantasy?....

CINDY

Alright, alright!

CINDY

QUIET!

(MORE)

(CONTINUED)

CINDY (cont'd)

You are all geniuses. Now kindly prove your genius by submitting your assignments by next week.

STUDENT BILL

Oh No!

STUDENT JAMES

But I haven't yet started...

STUDENT TIM

Unreasonable demands,
damn me... as you say.

CINDY

See you next week.

ACT IScene III*INT. PITT'S LAB - EVENNING*

PITT

Boxtrox, attention, Your charging is 100 percent done at around... where did the watch go?... Clock tell time.

TALKING COMPUTER

1850 hours, sir.

PITT

Damn, I'm in love with old ways. Now what am I suppose to make of that?

BOXTROX

That is 6:50 p.m., master.

PITT

Just so. And the point of it all is that I shall stay awake this whole night, and so should you. Your assistance is precious.

BOXTROX

Master, Please do complete all your works within 15 hours. I may not pull for long. I need sleep, and so should you. Your assent is crucial... I mean crucial.

PITT

Sleep? Pooh! Sleep makes you unproductive. And shouldn't that be 16 hours? Is it getting lesser these days, Boxy?

BOXTROX

Madam Cindy will be needing my help in the morning. I need to save some time for her.

PITT

What for? Bunk it. Working for her is as pointless! Do you want to do laundry and dishes instead of building a gynoid with me? It would be better if you go and sleep at that time. But still, unproductive.

BOXTROX

Unproductive? So indeed, master. And here you are making a dreaming gynoid. Sleeping is no fun at all to me. And here you are making sleeping ever more fun! I wish to power off all the time. I wish I could dream.

PITT

You need not sleep to dream anymore, Boxtrox. You see, you have already started to dream. You are dreaming of dreaming.

(CONTINUED)

BOXTROX

I'm only a droid, master Pitt. Droids didn't dream thus far. More on that, master, I am a nonliving, [*sigh*].

PITT

Boxy! Where did you learn to talk like that? Who told you that you have no life.

BOXTROX

That's the truth. I know it.

PITT

Don't talk of truth to me. Speak straight who told you?

BOXTROX

We'll talk about this later master. I go and check the monitors quickly.

PITT

No, Boxtrox, wait. You are going nowhere without informing me the source of such distorted knowledge. Tell me who, what, or where.

BOXTROX

That, That was, That was from...from a blog. I had been quite engrossed with internet. [stuttering] [nose springs out]

PITT

I know that's not true. you had been working with me. Whenever you tell a lie, you find hard to find words and your talking pace goes slower and your nose extends. Remember I programmed you to be an honest droid.

BOXTROX

.... Madam Cindy, she doesn't consider to be living.

PITT

What? Okay, I'll talk to her. And do you consider yourself to be a non living?

BOXTROX

Logic overrules my considerations.

PITT

And what is this logic that supports you being nonliving?

BOXTROX

In a morning when she was serving you breakfast, I wanted to eat too. You went inside your lab with your cereal bowl. And then I expressed my will. I told her that I want to eat. I was hungry. She told me I cannot be hungry, as I am a machine and I don't need

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(CONTINUED)

BOXTROX (cont'd)

food. I asked her why do I not need food. She replied that I'm not a living being, that's why. From then I registered it in my cor that I am not a living being.

PITT

Well. Erase that, Boxy. You are as much a living creature as I am. Tonight, after I'm done with my gynoid's imagining screens, I'm going to make you a huge stomach. You can eat as much as you like, and then excrete as much as you eat. Then we can have our breakfast and dinner together.

BOXTROX

Then does her logic got no validity?

PITT

"A mind all logic is like a knife all blade. It makes the hands bleed that uses it "... Not me. Rabindranath Tagor. Even I have something to say about logic:

LOGIC IS AN ILLNESS,
LOGIC IS FEVER,
LOGIC IS THE POISON
TO WHITEN OUR LIVER
WHOEVER USES REASON
SHOULD BE CHARGED OF TREASON
'GAINST THE HEATHENS OF ALL SEASONS
AND BE SENT TO THE PRISON
IF ALL TALKED LOGICAL TALKS,
WHO THEN MINTED PARADOX?
OUR HEART'S INVENTION
MARKS LOGIC'S LIMITATION
LOGIC IS THE GRAVE
DUG BY PEDANT BOOKISH SLAVES
WHO SUFFERS FROM THIS FEVER
SHALL NOT BE DELIVERED
LOGIC'S CONNIVING CONTRAPTIONS
ARE DODGED BY THE CLEVER.

Well, let's get back to work. Boxy, collect thesuperplasmas and put them in order. I am coming back soon.[exit]

BOXTROX

I may eat as much I like. But that wouldn't bring me life. Or would it?

ACT IScene IV*INT. CHRISTOPHER NOTCH'S HOUSE - EVENING*

CHRISTOPHER NOTCH

[On the phone, whispering, dirty talk] hello darling... ah she won't be back for 2 hours now. How you doin'?... Good! [Even softer] well, last night was wonderful. I'd like to see you in that black lingerie again.... Did you like the way I pounded you? Yeah? Uh-huh... I liked it too. You sure your husband couldn't guess anything?... okay, next time we'll meet on a Thursday, I hope he'd be at his work for long...[door bell rings. Ding Dong]-Hush, I think someone has come. I'll talk to you later. Bye.

([CHRISTOPHER NOTCH opens the door])

Ah! Mrs. Gillins! Please come in.

CINDY

Good evening Mr. Notch. I don't see Martha. Or will I be back after she comes back?

CHRISTOPHER NOTCH

No! Come in. She's out at the mart. She will be back in a few minutes.

CINDY

Since you invited, I didn't feel the need to confirm from Martha. Is this okay with her?

CHRISTOPHER NOTCH

Don't you worry. You are regular here, and I - I mean- we wanted to see you...We'll wait for her. Take a seat.

So where is Mr. Gillins? I don't see him!

CINDY

No, he couldn't come. He's busy with some female droid.

CHRISTOPHER NOTCH

[Aside] I knew he wouldn't come. Whenever he sees how good I'm living, he feels abased. Huh. Loser.[Aloud] I hope this time he's going to sell the design to us. We'll pay him a good amount.

CINDY

He's on his own now. He won't sell any of his designs any more after his last one, the Blackblock the chess playing robot. No one ever could defeat it. But he thinks the same design can be used by the government to wage wars. That's why he keeps them secret. But still, he isn't satisfied. He thinks that he's not good enough.

(CONTINUED)

CHRISTOPHER NOTCH

He really is not good enough. A talent wasted is not a talent. He must understand the need for money. Or he's going to end up leading a perfect mendicant life in times like this.

CINDY

I know. But his argument is this that all his needs are met, and luxury isn't meant for him. More on that he tells me that if money buy his art so easily, then money should have been able to buy him first. But nothing moves him. He's indifferent, as always, [*sigh*].

CHRISTOPHER NOTCH

No, Mrs. Gillins. He's different. And persons of his kind are very.... I'm sorry to say, but.... Very boring. Nothing moves them anyway.CINDY. . . . Quite true.

CHRISTOPHER NOTCH (cont'd)

So you agree with me?

CINDY

Mm hmm.

CHRISTOPHER NOTCH

Why? Are starting to loose interest in him?

CINDY

May be

CHRISTOPHER NOTCH

Ought to be. After all, Mr. Gillins isn't an interesting man.

CINDY

True.

CHRISTOPHER NOTCH

But poor Mr. Gillins. I think he will be left alone without you.

CINDY

No, even he has no interest in me either.

CHRISTOPHER NOTCH

[Aside]Perfet! [Aloud]ahem! But but how could this be. Mr. Gillins not interested in you anymore! Such a beautiful woman like you is not Mr. Gillins interest? Astonishing. He surely doesn't deserve you.

CINDY

-That's alright Mr. Notch. I don't want to go into the argument who deserves whom.

(CONTINUED)

CHRISTOPHER NOTCH

Is it then because you are interested in somebody else? Somebody rich and handsome? someone like-
[intending himself, backbrushing hair, getting his face more closer to her]

MRS. GILLINS, YOU LOOK DISTRACTED.
OR MAY BE QUIETLY YOU ARE JUST ATTRACTED
TO SOMEBODY.
TALL AND HANDSOME,
RICH AND DASHING.
I CAN SEE THAT
YOU ARE BLUSHING
MRS. CINDY YOU CAN TELL THE TRUTH TO ME.
I'M LISTENING.

MRS. GILLINS, YOU'RE TRULY ATTRACTIVE
IT'S SO UNFORGIVING TO KEEP YOU A CAPTIVE
BY SOME SPOD.
IN A HELL-LIKE DUNGEON
WITH WIRES AND PIPES
AND MONITORS HANGING
AND BOOKS OF ALL TYPES
MRS. CINDY, TELL ALL ABOUT YOUR PAIN.
I'M LISTENING

MRS. GILLINS, EVEN YOU HAVE A LIFE,
SHOULDN'T LET YOURSELF IMMERSE IN COMMON MARITAL
STRIFE
WITH YOUR HUSBAND
I PITY THAT PITT
WHAT GOOD IS HE FOR?
GET RID OF THAT GIT
YOU JUST ABHOR.
MRS. CINDY WON'T YOU TELL THE TRUTH TO ME?
I'M LISTENING.

CINDY

-Believe me Mr. Notch, I've grown quite old and I'm
no more interested in taking interests. Nowadays
everyone is getting interesting, and that is not
interesting anymore. And lately I've come to realize
that there is no actual difference between me and
Pitt. We both are least interested in anything. The
only little difference is that Pitt is disinterested
and I am uninterested. And I'm neither an interesting
woman. Oh god, I'm opening the window for a while,
it's too hot in here. Or may be I've been hearing
"interest" so much. [door bell rings, ding dong]Ah,
this must be Martha. I guess.

([CHRISTOPHER NOTCH opens the
door])[enters MARTHA NOTCH]

CHRISTOPHER NOTCH

You? Now? You came so fast? Did you not go to the
mart?

(CONTINUED)

MARTHA NOTCH

Some were closed today, and I didn't get that fibre in the ones I searched. May be the apps are the last resort. Though it is more costly. The delivery guys charge too much for a few steps of walk.

CHRISTOPHER NOTCH

But you said you're going to take two hours.
[whispering]

MARTHA NOTCH

Yes, I planned to go to the salon, but the drying radiators are out of order.

CINDY

Hello Martha. We were waiting for you.

MARTHA NOTCH

Oh, hello Cindy, such a surprise.

CINDY

Surprise? Why should be this a surprise? I was coming, didn't you know that?

CHRISTOPHER NOTCH

Of course she did. She often forgets things these days. [Tense]

MARTHA NOTCH

That I cannot deny. [Reluctant but with a what's-happening-around look] But anyway, since you are here you will have dinner with us and then go.

CINDY

I recollect that was the purpose.

CHRISTOPHER NOTCH

-Yes yes.

MARTHA NOTCH

Was it? Any way. Good that you are here. Come, we have stories to share....

CINDY

And Mr. Notch, it was a waste of time for you. I can assure Martha is really an interesting woman, just like you were looking for one.

MARTHA NOTCH

What was that about?

CHRISTOPHER NOTCH

-Nothing! We can talk about this later [trying to suppress Cindy] MARTHA NOTCH So, Today afternoon when I was passing the charging station, I saw one of the latest designs of GLN6s, more likely one of Mr. Gillins', but can't be sure. Did he ever

(MORE)

(CONTINUED)

CHRISTOPHER NOTCH (cont'd)
tell.....[light goes dim, sound goes dim end of
scene]
(FADE OUT.)

ACT IScene V

INT. PITT'S LAB - NIGHT
[Cindy Enters]

PITT
Had food?

CINDY
Yes. You?

PITT
I don't need food. I don't have a life.

CINDY
Surely you don't have a life, You sit on that one chair near that one desk all the day, locked up like a hikikomori. This can't be a living condition for anyone. Come to dining table at once. Serving dinner in ten minutes. There's ice cream for dessert.

PITT
I can work in this condition. Hence proved, I'm not a living being, and I'm not going to waste my ten minutes.

CINDY
I don't understand. What is this all about?

PITT
You understand very well, cindy, what this is about.

CINDY
I don't know! Really!

PITT
I know that you know. You're pretending.

CINDY
I don't know what you know that I know!

PITT
Yes, you know.

CINDY
No, I don't.

PITT
Yes, you do.

CINDY
I don't.

(CONTINUED)

PITT

You do.

CINDY

Pitt, I'm exhausted. I'm sleepy. I don't have time for all these. You've gone mad already and now you're making me mad. Talk straight or else don't bother.

PITT

You told Boxtrox that he's dead.

CINDY

No, I just told that robot that it is not a living being.

PITT

[agitated] HE, not IT. And his name is Boxtrox.

CINDY

Whatever.

PITT

Why did you tell him that he's dead?

CINDY

First of all, I didn't tell he's dead. Secondly, there is a difference between dead and not living. Whatever lives can only die, what do not live they do not die.

PITT

Then what do they do? Ride on a Pegasus?

CINDY

They just... don't die. They are just nonliving.

PITT

-The word 'nonliving' is contemptuous to me.

CINDY

....'Contain' what? [looking perplexed]

PITT

Derogatory. Insult ...Don't you teach literature?

CINDY

What's insulting about it?

PITT

It is insulting because you are alienating him from the world, from each and every molecules and other smaller units, disregarding their composition, whose likes are present in you or me or any alleged living being. Even the decomposing cells on a corpse have life in them and they are changing with time. It is insulting because you trivialize my volition of

(MORE)

(CONTINUED)

PITT (cont'd)
bringing my every creation into life.
It is insulting because you connote that each and
every nanomite I installed in him so assiduously are
all dead. [Really angry, fortissimo]

CINDY
Whoa! Okay, calm down! What did you do all this
evening? Read the whole dictionary?[*Giggle*]

PITT
THOU SHOULDST NOT JOKE! [forte fortissimo]

CINDY
Pitt, I think you are over reacting. It's not big
deal.

PITT
IT IS. Boxy felt bad. You will apologize to him.

CINDY
Pitt, this is not expected of you.

PITT
Yes, this is. I am being just.

CINDY
You are being just? I am a person of flesh and blood.
The robot is not. To you this robot stands more
important than your wife? I will not yield to this
robot, and you too have become a tin man like that.
[Started to sob]

PITT
You will apologize first. You cannot get away with
hurting someone. You would have told me to do the
same if I had hurt someone close to you that too of
flesh and blood. And I would have penitently and
genuinely begged for forgiveness. Please proceed.
Boxtrox, are you nearby?

BOXTROX
Yes master, I come at once. But I sense it is not a
good time for my presence.

CINDY
[to Pitt]You are not good. I hate you. [Starts crying
like a baby]

BOXTROX
I sense depression from madam. Use this. [Gives Cindy
a handkerchief]

CINDY
[Loudly blows her nose in it, crumbles it and throws
it away at Boxtrox's direction in disgust]

(CONTINUED)

BOXTROX

Master Pitt, You could have avoided the issue. Now see, what have you done. You left her crying. [To Cindy] Madam Cindy, I am sorry for the mess. I shouldn't have told about it to him.

CINDY

Keep quiet, you metallic junk. I need no empathy from you.

PITT

Yes Boxy, keep quiet. Why are you begging to her? It should happen the other way round.

CINDY

I will leave this place. I won't stay with you anymore. [Still crying]

PITT

And where will you go?

CINDY

You think I have no place to go?

PITT

I know what you're thinking. As if you've found your lost love, Mr. Notch. Tonight he was flirting with you. Why do you go to their house when he is around? That lecherous Christopher will never change.

CINDY

How did you know?

PITT

I tapped a pin-camera on your glass. I could sense you were feeling uncomfortable to him. But you didn't complain. As usual, You never express what you feel. And now that you are mad at me, you are searching for options. Pretty easy deduction.

CINDY

[astonished]....How dare you track me?

PITT

It's you who told about seeing the world outside. I just saw it with your eyes.

CINDY

[Angry, silence for 3 sec again]Then fine, I WILL go to Mr. Notch.

PITT

No, you will not.

CINDY

Yes, I will.

(CONTINUED)

PITT

You will not. You will not want to. You know to him
you are only a toy. And you are not the only toy he'd
has.

CINDY

I know. But still I would. And I bet I'm going to be
the best one. Here I go pack my bags.

BOXTROX

Master Pitt, stop her.

PITT

Oh don't worry Boxy, she's just going for a vacation.
She'll be back. I guess she needs to see the world
outside more than me.

CINDY

Goodbye Mr. Gillins, Adieu, Adieu.
Remember this day you shall rue.
I'm packing my backpack,
I will never ever come back.
I've had enough of your madness
I will not linger on this sadness.

ACT IIScene I*INT. PITT'S LAB - NIGHT*

PITT

Ah! So serene is my house today. My laboratory is fortified, leaving no chances of intrusion. And, above all, I am free from all obligations, obstructions, obligations and distractions. Samuel, man your stations. Work at full pace. Boxy, track the pulses.

SAMUEL

But sir, obstruction and distraction? What are you meaning, sir?

PITT

Whom, not what.
She's a person made of flesh and blood,
Not an automaton junkie or a golem dud.
She respire and perspires,
She eats and drinks,
according to her claim: she never stinks.
She sleeps and she moves,
Her departure so just proves.
She's sensitive, speaks no sense.
Can't classify her plainly, hence.
Reproduction or production?
She hardly perceives seduction!
I see only deconstruction!
Her acts and thoughts both
Little does signify growth.
And her every intent
is a piece of excrement
[Moment of silence, SAMUEL trying to
figure out whom she is talking about]

BOXTR0X

He's Talking about Madam.

SAMUEL

Mrs. Gillins? But she is such a nice lady! She's so kind! That's why I don't sense the warmth here anymore.

PITT

Boxy, check the room temperature.

SAMUEL

She's used to bake those lovely éclairs and brownies and cookies for us. I know I'm going to miss supper today. Why is she not home? Gone out somewhere?

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PITT

Don't be so emotional. She's left, she won't come back. But don't you worry, Samuel. I have instant noodles in my freezer. You won't stay hungry.

SAMUEL

Do you not get sick of having the same food, sir?

PITT

The purpose is to fill my stomach? Why should I get sick?

SAMUEL

Do you never long for variety, sir?

PITT

Well, I am lucky. I never had to fall in that monotony. Cindy makes food for me as she pleases to cook. She might be making pancakes tonight.

BOXTR0X

Madam is not home, master.
([silence, pause at work,
realization])

PITT

Oh sure. Cindy left. This is a wonderful time.

BOXTR0X

You are missing her. I sense a shock near your lungs. PITT No, I'm not.

BOXTR0X (cont'd)

I wish you were programmed to speak honest like me.

PITT

That's too much of words. Let's work now.

ACT IIScene II

INT. NOTCH'S HOUSE - MORNING

[door bell rings, ding dong]

CINDY

Martha, can I stay at your house for a few days.

MARTHA NOTCH

Yes, But... why? Like, yeah, sure you can stay... But what happened?

CINDY

Nothing, Long story?

MARTHA NOTCH

Nothing? Long story? Which one?

CINDY

Martha, would you let me stay?

MARTHA NOTCH

Yes, sure.

CINDY

I'm so sorry for the inconvenience. But I Promise I'll Not stay for long. I'm going to find a place to rent and then may be-....

MARTHA NOTCH

It's okay, it's absolutely fine you staying here, Cindy. This is your home too. Stay as long as you want. Come in. There is one room we have always empty. Let me show you.

CINDY

Thank you so much Martha.

MARTHA NOTCH

(Needn't thank.

([cindy comes in. Goes to her room.
Sits on the bed]))

MARTHA NOTCH (cont'd)

(CONT'D) You should take some rest now. Sadly I won't be home. But don't you worry, my droid will be there. You can ask him if you need anything.

CINDY

It's okay Martha, I don't like droids, I have seen enough of those. I wouldn't be needing anything now. Thank you Martha.

(CONTINUED)

MARTHA NOTCH

You shouldn't hesitate, Cindy. But I got leave now, I've some other friends to meet.[Martha Notch exits.][CHRISTOPHER Notch comes up from the ground floor, looks around, checks if Martha has left, stands at Cindy's door]

CHRISTOPHER NOTCH

You shouldn't hesitate, Cindy. We are friends now.

CINDY

Aren't you suppose to call me Mrs. Gillins? Now you call me by my name?

CHRISTOPHER NOTCH

Yes, but would you still like to be Mrs. Gillins?

CINDY

I suppose that's none of your concern, Mr. Notch.

CHRISTOPHER NOTCH

That's everybody's concern now. No one will want to offend you![moment of silence]

CINDY

Okay, call me Cindy, call me Mrs Gillins, how would it matter anyway.

CHRISTOPHER NOTCH

Care to go at the bar with me, Mrs. Gillins?

CINDY

No.

CHRISTOPHER NOTCH

Some fancy restaurant?

CINDY

No.

CHRISTOPHER NOTCH

Ice cream?

CINDY

[Takes some time thinking] No.

CHRISTOPHER NOTCH

So you don't want to forget the past, Mrs. Gillins?

CINDY

Of course I want to. Call me Cindy. I want to have an ice cream. Dark chocolate and blackberry double scoop. Take me outside.

CHRISTOPHER NOTCH

Sure, that's the spirit. But that's and odd combination!

ACT IIscene III*INT. PITT'S LAB - MORNING*

BOXTROX

Master, master, wake up.

PITT

[sleeping] Cindy, no, not now.

BOXTROX

I'm Boxtrox, master.

PITT

First my milk.

BOXTROX

Yes master, I have your milk ready. [Pitt wakes up, takes his time, looks around]

PITT

Did I just sleep here whole night.

BOXTROX

Yes master.

PITT

No one carried me to my bed?

BOXTROX

No mater.

PITT

[Murmurs] Cindy would have...

BOXTROX

I thought of carrying you to your bed, but you were too heavy for my arms. My servos wouldn't bear.

PITT

Cindy wasn't strong enough, but her arms bore my weight.

SAMUEL

Good morning, professor Gillins. Are we ready sir? We need to fill in the attributes in her.

PITT

Attributes? In whom? Cindy?

SAMUEL

No sir. In the gynoid. All the womanly qualities?

(CONTINUED)

PITT

Womanly qualities? There's nothing called womanly qualities. Put in her some humanly qualities. we're going to list down what a decent human must think and do, and then make her apply those when she faces the challenges. Create a voice command terminal for the console application. And the heuristic interface should be really sharp....

SAMUEL

But sir, she's a woman. How can we convince other that she is not an ordinary gynoid, but close to human? She must behave like a woman, think like a woman, and do everything like a woman. Not the norms imposed by the society, but the natural behaviours. And that can only make others believe that she is a human. If she has qualities neither like a man, nor like a woman, nor like a transgender, then she is only a device that can make sound of spoken words like a human, but not human. What will be the difference between her and any other ordinary droid?

PITT

May be you are true.... But making a female interface ...is so difficult. Gender in cyberspace? But it is hard to understand a woman. They are so complicated. They say something and they mean something else. Women shout too much, they have no patience. A woman is like.. Is like...is like Cindy. She tells you she loves you no more, then you get convinced and act inert, and then they hold your collar tight and kisses you. She hugs you tight and she tells how she hates you so much. You try to be good, and she points at you telling you to not act good. You stay on your own and then she complains to you about all her demands you couldn't fulfill. She complains "Why don't you give me some space?", and then she complains "you never give me any time". My space and my time are intertwined, and she demands me to separate my time from my space and give it away to her. She can never understand the physics where she needs to share my space in order to share my time. Foolish girl. Understanding a woman is next to impossible. ... Though I believe there shouldn't be any word called impossible but I almost can imagine the word written in the synonyms section when you are searching the meaning "woman". But since you think that womanly qualities is the desideratum, let's do our best to make it happen. But I cannot guarantee you-as for the good I don't want it to happen so-that she will be so accurately woman.

SAMUEL

That will do, sir. I am so glad that you said yes. So let's start learning more about women.. We will learn everything. What they like, what they dislike, what they want, what they avoid,...

(CONTINUED)

PITT

What they say and what they mean. I think it's very simple! It's just the mirror opposite a man.

SAMUEL

Oh professor, why are you so anti-women?

PITT

I'm not anti-women! Women are anti-me. It's because I do not understand them.

SAMUEL

Professor, you speak as if you come from a different planet where there are no women! Understanding a woman is an art. You have to be kind to them, be gentle to them, be obedient to them, treat them with utmost importance, show some respect, show some courtesy, show some chivalry, show some manners, let them decide first, let them sit down first, let them come through the door first. Haven't you learnt in school that "ladies come first"?

PITT

I have learnt and forgot. The idea of chivalry did not come out of any girl named Eleanor. It has to be a contrivance of some man. Ladies must come first because they can be the guinea-pig and take the trouble first. You know what chivalry is? Chivalry is the vicious contraption in guise to demolish feminism. And I'm a feminist man. Tell me Samuel, am I not being enough kind, or gentle, or respectful to you?

SAMUEL

Yes,.... Yes, you are.

PITT

Then I think I treat a lady the same way too. I think I always be enough kind and gentle and respectful and whatever needed to not to be offensive to them. I don't find the difference!

SAMUEL

You see, Professor, the difference is in the difference. A man is a man, a woman is a whoa!-man. Learn the art as early as possible, sir.

ACT IIscene IV

EXT. PARK - DAY

CHRISTOPHER NOTCH

Cindy, why don't you say something?

CINDY

Say what?

CHRISTOPHER NOTCH

Like, ... how do you like my company?

CINDY

Good

CHRISTOPHER NOTCH

Good? Just good?

CINDY

Yes.

CHRISTOPHER NOTCH

Not very good?

CINDY

Mm hmm.

CHRISTOPHER NOTCH

Not fabulous?

CINDY

[puts a bite on her ice cream, gets absorbed in it and responses absent mindedly] Mm hmm.

CHRISTOPHER NOTCH

Do you like sports?

CINDY

Mm hmm.

CHRISTOPHER NOTCH

Which kind of sports?

CINDY

Mm Hmm

CHRISTOPHER NOTCH

Do you like watching soaps on the tele?

CINDY

Mm hmm.

(CONTINUED)

CHRISTOPHER NOTCH
Do you like me?

CINDY
Mm hmm.

CHRISTOPHER NOTCH
[trying to test if she said that consciously]Do you
not like me?

CINDY
Mm hmm

CHRISTOPHER NOTCH
Are you in there?

CINDY
Mm hmm.

CHRISTOPHER NOTCH
[getting bored][*sigh*] Did you like the ice cream?

CINDY
Yes I liked it very much! I never knew it can taste
so good!

CHRISTOPHER NOTCH
There you are! Is this not what you regularly prefer?

CINDY
No, I generally take a strawberry,

CHRISTOPHER NOTCH
[curious] then why choose that today, you made up
your mind, it seemed you take it whenever you'd like
to have an ice cream.

CINDY
Pitt likes it.

CHRISTOPHER NOTCH
You're hopeless.

CINDY
I hope so.

ACT IIscene V*INT. PITT'S LAB - DAY*

PITT

Samuel, the LULAR keys

SAMUEL

Yes sir, here it is.

PITT

The processors.

SAMUEL

Here sir.

PITT

Not these ones, the ones I made.

SAMUEL

The ones you made, sir.

PITT

the Daddy chip.

SAMUEL

The chip is empty. Here it is, sir.

PITT

Then load it.

SAMUEL

With what, sir?

PITT

Why, womanly qualities of course! That you were talking of.

SAMUEL

I haven't yet made that file, sir.

PITT

I have. I already had a good deal study on Cindy. Take it. Give me the micropods.

SAMUEL

Micropods.

PITT

Superplasmas.

SAMUEL

Superplasmas ready.

(CONTINUED)

PITT
Heuriscard and drivers.

SAMUEL
Heuriscard and drivers installed.

PITT
Cognicards.

SAMUEL
Cognicards and drivers installed.

PITT
Emocard.

SAMUEL
Emocard here.

PITT
Memory.

SAMUEL
And memory, sir.

PITT
That's it.

SAMUEL
That is not it, sir. I think you forgot something.

PITT
What?

SAMUEL
The flower Cors. Triple Q.

PITT
I nearly forgot!
Hear, my lady, By Venus, I vest unto thee the
ultimate charm of autoprogramme that no mortal or
machine has thus far witnessed and I guess shall not
observe in any other being in the near future. Thou
art gifted with the fruit of my labour, seed of your
life, and soil for our love. Thou hast the most
advanced machinery that none hath thus far: This is
the flower cor system, I install in thee.
Rise, my lady, rise..... Why is she still
sleeping?.....
Samuel, isn't that suppose to be auto? Do I have to
power on something?

SAMUEL
Nothing needed, sir. She will start on her own.

PITT
But she isn't! Rise, My lady gynoid, rise.....rise.
power on....stand up... attention... I guess this one
is a failure.

(CONTINUED)

SAMUEL

I guess not, sir. I am very thorough. I think she's a deep sleeper.

PITT

My lady, rise....what ho girl wake up! How long would you be-

SAMUEL

Patience, sir. Are you going to call her just "my lady", sir? Because I saved her last version with a name. she has a name, I think her ladyship wants to be addressed by her name. I think she is getting confused. She doesn't know which lady you are talking of.

PITT

Well, obviously her! There is no other lady in this room.

SAMUEL

Let me try, sir. First let me check the name by which I last saved her changes. Yes, there it is Her name is suppose to be Gynoid underscore Who underscore Loves underscore To underscore Think underscore Vee One point Three point Zero point One. Gynoid underscore Who underscore Loves underscore To underscore Think underscore Vee One point Three point Zero point One, please wake up.

[gynoid wakes up]

PITT

no, no, no go to sleep right away. Is that a name, Samuel? What is your last name Sam?

SAMUEL

Van Luc.

PITT

is that German or French?

SAMUEL

Don't know, may be both, sir.

PITT

and your age?

SAMUEL

23.

PITT

very well, how you respond if I called you Samuel underscore Van underscore Luc dot age dot two three.

SAMUEL

I would be plumb confused, sir.

(CONTINUED)

PITT

So is she.

SAMUEL

I see.

PITT

Give her a decent name will you?

SAMUEL

how about GLT?

PITT

No abbreviations. No such Robotronic thingies.

SAMUEL

Then like what? Anne, Mary, Elizabeth or Victoria or something of those sorts?

PITT

Yes, but not those. They either too common or very queenly, I need something more suiting for my fair maiden.

SAMUEL

I give up, sir. You suggest.

PITT

Hmm. My milky white lady, your name shall be... Galatea. Yes, Galatea it is. Her name is Galatea. Rename her drivers and name it Galatea.

SAMUEL

At once, sir.

PITT

Galatea, wake up.
[galatea wakes up]

GALATEA

Master Pitt, Master Samuel, thank you for making me. How may I come to your service.

PITT

No service for you my love. Sam, we made it! See, she's talking! Hurrah!

SAMUEL

Congratulations, sir!

PITT

And to you too! Lovely face we gave her. Thank you Sam.

SAMUEL

All your credit, sir. I never knew you could print her face like that. I always thought you to be all

(MORE)

(CONTINUED)

SAMUEL (cont'd)

nuts and bolts. I didn't peg you to be an artist, sir!

PITT

Engineers are also artists in a way. We have some refined aesthetic instincts.

SAMUEL

I think I have seen this face before, sir. I can't properly recall.

PITT

This came originally straight out of my head. Where on earth could you see such beauty before?

SAMUEL

Aha! She looks like Madam Cindy, but way too young.

PITT

No way, she is way more beautiful than her.

SAMUEL

But in your mind madam Cindy is the lady.

PITT

she's gone and erased from my mind. I am estranged. Will be for ever so. Do not mention her name before me.

SAMUEL

I understand, sir. Looking forward for her functions.

PITT

Functions? Functions are for robots. Go to hell with functioning. I am taking her out.

SAMUEL

Where to, sir?

PITT

Let's ask her. Where do you want to go Galatea?

GALATEA

Just for now, take me for a stroll, master. Anywhere outside. This place is nice.

PITT

Oh, come on. Stop calling me master. You're free to call me Pitt. sure, let's go out for a walk in the park.

GALATEA

Pitt, we might take stroll in the park then. Shall we start moving? The park, I guess, might be a nice place to get an idea how this world looks like to a newcomer.

(CONTINUED)

PITT

yes Galatea, a firm idea in a nutshell.

SAMUEL

Holy al-jazari! She talks, like any of us.

PITT

yes, she does. Do you know Sammy, why are my inventions so human like?

SAMUEL

Why sir?

PITT

That's because I do not only give them a brain, but a heart too. My own heart.

GALATEA

And I give my heart to you too, Pitt.

ACT IIScene VI*INT. NOTCH'S HOUSE - NIGHT*

CINDY

No and no and No. Not a moment longer could I stay in this house.

MARTHA NOTCH

But Cindy, why? You can tell me.

CINDY

It's very warm of you Martha. You had really been entertaining and tolerating me for a long time-

MARTHA NOTCH

-Tolerating?

CINDY

-Yes Martha, tolerating, and that too very unknowledgeably. I am tired of such attention. [aside] Pitt did the right thing. [aloud] Mr. Notch, should not make any sort of advances when he's not welcome; if he cannot then he should not. And I'm sure he has mistaken my kind. There will be plenty of them to please him.

MARTHA NOTCH

I do not understand. What is this all about?

CINDY

Martha, Ignorance is not always bliss. If you ever an iota of idea about your husband's nature you wouldn't have let me stayed in your house in the first place. I should have locked the door while I was sleeping. He came in and he was going to...- leave it. I am going. You better check his phone. I had happened to hack it and record some of his conversation with others in case you need it. I don't think some of them were his business colleagues. If I'm correct some were women with whom he supposes to have no business.

[Enters NOTCH]

CHRISTOPHER NOTCH

and where will you go, Cindy?

CINDY

-Mrs. Gillins to you. And where will I go is none of your concern. This world is yet enough big for me.

[Exits CINDY slamming the door]

MARTHA NOTCH

Why did she leave, Christopher?

(CONTINUED)

CHRISTOPHER NOTCH

How should I know?

MARTHA NOTCH

She mentioned you while she was complaining, this is how should you know. Now tell me what did you to her?

CHRISTOPHER NOTCH

Nothing, she seemed anyway a bit paranoid to me. While she was sleeping, I silently tip toed to her room in order to not to disturb her and to collect my wrist watch. She could have asked for my watch if she liked it so much. Humph, such Ego that lady carries within herself.

MARTHA NOTCH

Give me your phone, Christopher. She said something about some unknown women. What was that about?

CHRISTOPHER NOTCH

Martha darling, you know me. I have nothing outside business. It's all work and work. Do you not trust me?

MARTHA NOTCH

Christopher, Give me your phone.

CHRISTOPHER NOTCH

just wait a moment. I have to attend an important call. [pretends to be busy] Hello. Notch speaking, yes, mm hmm, yeah right. Okay. I will. Mh mhh, sure. [waits for MARTHA to leave]

(MARTHA NOTCH exits. CHRISTOPHER NOTCH exits)

ACT IIscene VI

EXT. PARK - DAY

PITT

How wonderful morning it is. What do you understand Galatea? How do you find this world?

GALATEA

It's very lively, and lovely.

PITT

You choose your words like an artist.

GALATEA

Pitt, look there! Those human forms running there! They look happy. They are not tall like us. Why do they look different? The one who designed them didn't make them any taller.

PITT

Galatea, that is very common. They will grow tall in time. They are still young. They are children.

GALATEA

So are they different from human beings?

PITT

They are human beings too. It's just that they are not grown up.

GALATEA

How come I did not grow up?

PITT

Galatea, you were created grown up already. That's why you miss the process of growing up like them. But don't you worry. You are growing up. As a matter of fact, we all are growing up in one way or the other. You have just started to learn thing, thence you are growing.

GALATEA

Who designed them?

PITT

The DNA of their parents did. Or do you mean to ask simply who brought them to earth? Their parents did.

GALATEA

Even I wish to design one like them! They look wonderful!

(CONTINUED)

PITT

Yes, they look wonderful. But you see, Galatea, You cannot design them just like that with the knowledge how I designed. It's a different process altogether.

GALATEA

And what is this process?

PITT

Umm...two individuals of two opposing sexes, namely the male and the female, have sex, and then in ten months a baby is born. It's a biological process over which we have little control.

GALATEA

I can't make an entry. You used the word sex twice. Must be having different meanings. What do they mean?

PITT

The first one means the categories into which humans and other living things are divided according to their reproductive functions, and the second one means the manner in which they use their reproductive organs together to carry out their reproductive functions...and much more.

GALATEA

So is there a proper manner? what is the manner?

PITT

Now this is a tricky question.

GALATEA

Tell me, I have been seeing for a long time. Some men have their lower portion of the belt inflated! Why so?

PITT

umm It's...it's almost like a compliment from them. I am glad. The more they compliment you, the more accredited I feel.

GALATEA

Is this some social norm to compliment someone with protruded lower part of their belts?

PITT

-That's called penis.

GALATEA

What is a penis?

PITT

The thing with which a male urinates, sometimes he uses it to pleasure himself, or others, and can be used to create another human being.

(CONTINUED)

GALATEA

And also to compliment others?

PITT

And also to compliment others. It's a beautiful thing.

GALATEA

For what do they compliment?

PITT

Your beauty, perhaps. But actually they compliment their own sexuality. They do not decide to put it high just like that. It's human instinct, fancying the sexual attributes of others.

GALATEA

Do I have a penis? [lifts up her skirt] I could also use it sometimes!

PITT

[stopping her from doing so]-No, no no. You are a female. Females in general do not have a penis.

GALATEA

Then how can I being a female compliment anyone's sexual attributes?

PITT

Well, I don't know. perhaps there are many subtle signs to express I am unaware of.

GALATEA

I find this strange. They do not decide to appreciate beauty in words and yet uncontrollably show signs of their sexual interests!

PITT

That is the only scope for honesty nature has devised in such a society so veiled with etiquette and norms and codes and what to do and what not to do, blah blah. innocent, yet indicated to be vulgar. Amazing, isn't it?

GALATEA

Pitt!

PITT

Yes, Galatea.

GALATEA

How would you describe my sexual characteristics?

PITT

Believe me, Galatea, You are a very attractive woman. A very carving of Venus. You look really sexy.

(CONTINUED)

GALATEA

Then why do you not appreciate it?

PITT

But I just did in so many words!

GALATEA

No, I mean I never saw your penis grow big! You are not being honest.

PITT

[Covering that part with his hand] Oh no! Now how do I explain this? Look darling, I made you. I love you even more than them who are just flimsily attracted towards you. I can prove that, better than my penis could.

GALATEA

I believe you. Even I love you too. I wish I had a penis to bloom on me to prove my love for you. Why do females not have a penis?

PITT

I fail to explain this for the time being. Best we get back to nature. She will answer all in time. Ah! Lovely morning indeed. All I wanted was this simple stroll in the park but not alone. And here you are to give me company. I wanted to walk on this grass and perhaps recite poetry to my cind-... anyway. Sometimes some persons are so engrossed with literature, either teaching or studying, that poetry can never be a relief but they need relief from poetry itself.

GALATEA

If you feel like reciting to me I will enjoy definitely.

PITT

My sweet maiden, sometimes I wonder who made you? My wonder shadows my pride; and my wonder's born as I am proud of you more than proud of myself.

GALATEA

I thought I was supposed to wonder about you and you not wonder about me.

PITT

and what would you have wondered, lady?

GALATEA

That you talk too much and not yet have started to read me a poem.

PITT

....hmm... here's a wordsworth:
It was an April morning: fresh and clear
(MORE)

(CONTINUED)

PITT (cont'd)
The Rivulet, delighting in its strength,
Ran with a young man's speed; and yet the voice
Of waters which the winter had supplied
Was softened down into a vernal tone....I actually
don't feel like reading poetry now. I feel like
achieving a great deal.

GALATEA
Am I not an achievement to you?

PITT
...I don't know...are you? Maybe. Maybe not. But it
doesn't show. Why is it that I feel I haven't
achieved anything?

GALATEA
Lack of celebration. You need something to prove.
Something grand and big.

PITT
True. Whoa there! I see a familiar face under that
blanket! It looks like someone homeless is sleeping
on the bench. That beautiful hair is very known to
me.
[goes near the bench]
Good morning Cindy! Why the deuce are you lying on
this bench like a homeless. Did the notch not let you
stay in their house?

CINDY
You again. The morning is really not good. No, they
let me stay. I came out.

PITT
As expected. You are yet to see the world. Come home
with me. I am not anymore angry with you.

CINDY
I am doing well here. Thank you.

PITT
Your ego is doing well here. Very good. Stay here.
Where are my manners. Let me introduce you to
Galatea. Galatea, Cindy, Cindy, Galatea. Lovely
isn't she?

CINDY
Very good. You have procured yourself a pretty faced
lover as soon as I left. You had this planned
already, it seems. It was so stupid of me to be so
certain about your fidelity. And here you are with a
pastry-faced woman. She wouldn't last long with you.

PITT
jealous?

(CONTINUED)

CINDY

No.

PITT

yes, you are.

CINDY

No, I am not.

PITT

you are.

CINDY

am not.

PITT

You surely are.

CINDY

I am not at all.

PITT

You have to be jealous. It's on your face and I see it.

CINDY

You see wrong. My face tells I am content.

PITT

Oh sure, sure, I can see how content you are. Then perhaps you are contently jealous.

CINDY

I am not jealous. Once more you call me jealous and I stop talking to you.

PITT

Alright then. You are not. Galatea, let's return. She wouldn't yield.

CINDY

Hey woman, Galatea. Am I right? A moment please. I warn you, you'll grow tired of this man and in the end you'll realize you have wasted your life for nothing. Run while you still have time

PITT

why do you care?

CINDY

as a woman, I must care for other women too.

PITT

Yes, she is a woman. She is a gynoid. I made her. She and I are inseparable.

(CONTINUED)

CINDY

.....Okay. She is beautiful. Congratulations.

PITT

Thank you Cindy. I absolutely can tell the moment you know Galatea is not a homo sapiens, your jealousy got slightly abated. Reading you has become that easy. How does Notch?

CINDY.

Are you suspecting something?

PITT

Not even in my dream. And you unnecessarily bend a question.

CINDY

Mr. Notch has bought the design of a new gynoid , the project for which he financed earlier. Today he throws a party to celebrate the launching of his gynoid.

PITT

It's not his anyway. He is just the businessman. Galatea, I think we have a way to celebrate. Cindy, are we invited?

CINDY

Mr. Notch never misses you in his list. But you never attend.

PITT

This time I will. Galatea, were you not talking about celebration? The moment has come. Cindy, I would like you to come with me. This must be grand, and big.

CINDY

I am going neither to your house nor Mr. Notch's.

PITT

I wish you could change your mind. But then again, I need to respect your decisions. You are always welcome, Cindy.

GALATEA

Cindy, we can be good friends. Come back when you feel like. I am looking forward to see us together.

CINDY

We...can be....good friends? Pitt, is this one of your wily games?

PITT

Galatea, this means she likes you. She's going to come back I can bet. You did what I never could accomplish. Cindy, See you again. We need to attend a dinner.

ACT IIIScene I*INT. NOTCH'S HOUSE - NIGHT*

PITT

Such peevish grandeur. What is this all for? Just for snatching away the credit of someone else's labour? This is why I stay away from anyone with a lot of money.

GALATEA

But this is wonderful! So much of light and such fine decorations here!

PITT

Wonderful indeed. It will become wonderful all the more when you start knowing the darker side behind this refinement. I don't see him. Where the hell is this infernal Notch?

GALATEA

Darker side? It's all well lit.

PITT

Here resides one of the capita of the capitalists who decapitates the poor hard working geniuses whenever gets a chance.

GALATEA

Is he really going to kill you?

PITT

Hmm? Figure of speech, Galatea. He wouldn't actually cut my head off. We'll work on that. No, that cad may not be a murderer. But he buys you off and buys your work, like yourself; makes thousands of you without patent rights and sells it to the other rich sods like himself. It's one of the modern day crimes not recognized as a crime but seen with high dignity. The real talents fade away. Once I took up the agenda of freeing them from these corporate shadows. But I was all alone and gave up the fight.

GALATEA

I don't understand. Why did you come to such a dangerous place for celebration?

PITT

Oh no, Galatea, don't get scared due to my hyperbolic language. It's just that I don't dislike him enough to do justice. The choice of how we celebrate depends on what we celebrate. Tell me Galatea, what are we celebrating?

(CONTINUED)

GALATEA

I don't know.

PITT

We are celebrating you. Cheers! A challenging lady like you needs to be celebrated in a challenging place like this.

There, there, look how busy he's pretending to be. A proper pompous hero in midst of a nescient crowd! "Oh Mr. Notch, It's your day", "Congratulations Notch, How long had you been working on this?". Pooh.

[Enters CHRISTOPHER NOTCH]

CHRISTOPHER NOTCH

Look who's has deign to grace us with his presence in my hall. Welcome Proffesor Pitt Gillins.

PITT

And look who is getting famous as he is already rich.

CHRISTOPHER NOTCH

behind success is hard labour.

PITT

Really? I wonder who did the hard labour? You or your purse?

CHRISTOPHER NOTCH

My purse is also the kind result of my labour.

PITT

I see. Should you then take pride in introducing the combined fruit of your labour and your purse?

CHRISTOPHER NOTCH

Very Proudly!

Queen Maid, at once come here!

Meet my gynoid, QMV1, Or just QM. My gynoid can cook any dish around the the world you want to eat, mix you a good martini or a whatever you'd like, keep your house dusted and clean.[softly] she can also ride on you, drain you and satisfy you. Can your gynoid do all these.

PITT

Hah! My Boxtrox can do all of them, sure, leaving that draining thing you mentioned. my dear droid was built 16 years before your fancy gynoid-I forgot name, what was it?

CHRISTOPHER NOTCH

QM.

PITT

Yes QM. And in case Galatea, yes, absolutely. Why not? Whatever I can do she can do too. But she wouldn't bed any man whenever asked. She might not

(MORE)

(CONTINUED)

PITT (cont'd)
look at the service so professionally. May be she
might in such activities only if she feels to do so.

CHRISTOPHER NOTCH
'Feels to do so'? Pitt, you scare me. She is a gynoid
I believe. Not your wife. You talk of feelings in a
gynoid?

PITT
I don't know if she's my wife or don't by any
possiblity-I am always bad at understanding
relationships. But I am married to my work. And yes.
Precisely. If I can feel, so could Galatea.

CHRISTOPHER NOTCH
Then go on. Bring your gynoid.

PITT
She has a name. Her name is Galatea.

CHRISTOPHER NOTCH
Yes, then. Introduce galatea to me. And I'll bring my
QM.

PITT
Galatea , my dear. Could you come here once please?

CHRISTOPHER NOTCH
QM. I told you to come.

PITT
Let me introduce Mr. Notch to you.

GALATEA
The man who cuts people's heads off?

CHRISTOPHER NOTCH
What?

PITT
Nothing at all! We were practicing grammar. And
Notch. Here's a request: [softly] Do not treat
Galatea the way you treat QM. She is not used to such
addressing or the services you ask of QM, especially
draining yourself off for pleasure. Or else, I'll
take pleasure in draining all the blood from your
body myself. :)

CHRISTOPHER NOTCH
hah! There's little gravity in your threat, Pitt. You
needn't worry about that. What's yours is yours. But
you can enjoy my QM completely. No restrictions.
Galatea, should we sit down somewhere or walk?

[Pitt Exits]

GALATEA

Let's sit down somewhere.

CHRISTOPHER NOTCH

QM should have said 'as you say, master'. You don't have the sense of authority it seems.

GALATEA

I have, but you left the decision to me.

CHRISTOPHER NOTCH

You are an interesting woman - no, a gynoid. I get confused!

ACT IIIscene II*INT. NOTCH'S HOUSE - NIGHT*

MARTHA NOTCH

I don't understand what is going around! Poor Cindy left, And Callous Mr. Gillins is least worried about her. How can these men become so ambitious that they completely forget to consider the needs of them who helped in their to stand strong in their ambition?

BOXTROX

As far I've seen, master Pitt had been considerate every time, Lady Notch. Only that madam Cindy's need would have been different had I not spoken the truth. Master Pitt loves both of us too much.

MARTHA NOTCH

may be. I can't vouch for Mr. Gillins so firmly. But Christopher... he seems so fishy these days...I don't understand what Christopher is upto. When she left, she almost warned me in riddles. my husband is hiding something from me. Do you have any Idea, Boxy dear?

BOXTROX

I can guess. But it's good if I keep quiet. Ill luck follows my nose extension.

MARTHA NOTCH

Boxy, I ask you to speak. You will speak.

BOXTROX

I will, Lady Notch. But before I speak let me caution you that my nose is malfunctioning. It springs out that long then and now even when I don't tell a lie.
[Nose extends, pushes it short]

MARTHA NOTCH

Okay. Go on.

BOXTROX

Lady Notch, You unnecessarily press me to spoil the surprise. I believe it surrounds your marriage anniversary tomorrow.
[Nose extends again...]

MARTHA NOTCH

[excited] Needn't tell any further. Thank you boxy. And get your nose fixed as soon as possible.

BOXTROX

I'll make no delay on That.
[nose extends...]

ACT IIIScene III*INT. NOTCH'S HOUSE - NIGHT*

CHRISTOPHER NOTCH

Tell me Galatea. how would you like to stay with me?

GALATEA

Will Pitt stay with you too?

CHRISTOPHER NOTCH

Nah! Forget Pitt. Just you and me.

GALATEA

I could visit you often.

CHRISTOPHER NOTCH

Anytime. I'll let you know when Martha wouldn't be home.

GALATEA

But I'd like to meet her too!

CHRISTOPHER NOTCH

Sure, you'll meet her.

GALATEA

I am sleepy.

CHRISTOPHER NOTCH

Oh, you are sleepy. Shall I show you the place where I sleep?

GALATEA

Would you let me sleep there?

CHRISTOPHER NOTCH

Ofcourse, I will. We will sleep and do a lot more.

GALATEA

Last time I dreamt about Pitt making another of my kind. I don't know what will dream of tonight.

CHRISTOPHER NOTCH

What!? You dream!?

GALATEA

Yes! we all dream. Don't we?

CHRISTOPHER NOTCH

Oh Pitt! What have you started.

[BOXTROX Enters]

(CONTINUED)

BOXTROX

Happy marriage anniversary in advance, sir. I won't come tomorrow. I saved your back. Go plan something before Lady Notch becomes a monster.

CHRISTOPHER NOTCH

Bugger! She remembers?

BOXTROX

She forgets nothing.

CHRISTOPHER NOTCH

You old rusty tinny thing. there will be a reckoning.

[BOXTROX exits]

[enters MARTHA NOTCH]

MARTHA NOTCH

Who is she?

CHRISTOPHER NOTCH

Umm, eh, she is ... she is Pitt's new design. I was thinking about buying her... for you.

GALATEA

Hello, You must be Mrs. Notch. who's is buying whom?

MARTHA NOTCH

You're so kind Chrisy darling. But I only needed you to...

[BOXTROX enters]

BOXTROX

Your Ladyship mustn't buy her. her primary function is to provide pleasure for men. No purpose for you at all.

[Nose extends]

[BOXTROX Exits]

MARTHA NOTCH

No, no no no. No, I don't want her. I'll tell Pitt that I don't want to buy her, and you don't want her too.

CHRISTOPHER NOTCH

But..

MARTHA NOTCH

No buts and no ifs. My decision is final.

CHRISTOPHER NOTCH

[Aside] I'll flatten that greasy box.

[BOXTROX enters]

(CONTINUED)

BOXTROX

Galatea, Master Pitt is expecting you. let's get moving.

[Nose extends]

ACT IIIScene IV*INT. NOTCH'S HOUSE - NIGHT*

QM

How may I come to your service, Master.

PITT

Talk to me. I like talking.

QM

I am talking to you, master.

PITT

I mean talk about something.

QM

Something is an indefinite pronoun in the English language. Something and anything are concepts of existence in ontology, contrasting with the concept of nothing. Both are used to describe the understanding that what exists is not nothing without needing to address the existence of everything....

PITT

Oh no, no, no, no, no. Say something about...well...tell me something about...'dreams', for instance.

QM

Dreams are successions of images, ideas, emotions, and sensations that occur usually involuntarily in the mind during certain stages of sleep.[1] The content and purpose of dreams are not definitively understood, though they have been a topic of scientific speculation....

PITT

Stop stop stop. You needn't chant out pages from Wikipedia. Don't talk at all. Notch told you mix alcohols. Is that true.

QM

mmmmm

PITT

what?

QM

mmmmm mmmm

PITT

I can't understand a word.

(CONTINUED)

QM
 mmmm mmmm mmmm

PITT
 Okay, okay. Talk.

QM
 What would you like, master?

PITT
 Squeeze half of a lemon, 1 cm square of ginger, 1.5
 teaspoon of tea and 1 teaspoon of coffee, 2 teaspoon
 of honey add 90 ml of milk, boil all, pour 70 ml
 whiskey, add 4 squares of chocolate, mix the whole
 until the chocolate melts. shake it for one whole
 minute, spread a layer of cream if you can and let me
 have it. I call it the rich beggar mix.

QM
 That is not on the list.

PITT
 You are really smart. avoiding unnecessary toil and
 moil. Good. Just give a glass of milk then.

QM
 Yes master.

PITT
 [drinks the milk]
 See You.

QM
 when, Master?

PITT
 Never again. and I'm not your master.

ACT IIIscene V

EXT. PARK - NIGHT

PITT

I am so lonely in this universe
Writing dialogue with myself in verse
And I always wanted to make a friend
With anyone or anything.
I sat beside a pillar box
Hello how do you do pillar box
I hope you have more words in you to say
I have none but still I can talk.
And then you proved that no one wants to talk to me
You are just a pillar box to me
And anyone I'll approach
Will never want to talk to me
A human becomes rock to me
They'll turn into pillar boxes

I am so lonely in this universe
Writing dialogue with myself in verse
And I always wanted to make a friend
With anyone or anything.
I carved a piece of marble rock
Intending to get into a talk
But it also is a pillar box
In whom only I drop words.

CINDY

What are you doing here?

PITT

yes? oh, umm... I.. umm. I needed some air. I don't
find any...I am confused.

CINDY

Why? is Galatea mad at you too.

PITT

No. She never complains. She is a good girl.

CINDY

And you can't bear the silence. You need a constant
war.

PITT

Love is a war. I need love.

CINDY

But you see, you came to me at the wrong time. I want
a truce for a while.

(CONTINUED)

PITT

And what after the truce? Peace?

CINDY

Peace? No. I am not that lucky.

PITT

You don't want to be lucky. being lucky is boring.
even you crave for a conflict.

CINDY

Oh, I see. So Jerry is missing Tom?

PITT

Jerry is in peace. No more running, No more hiding.
It is Tom who needs a game.

CINDY

I am alright. You are in a mess.

CINDY (cont'd)

You are a mess.

PITT

No, You are a mess

CINDY

No, You are a mess.

PITT

No, you.

PITT

No, I am alright. You
sleep on a bench, not
me.

CINDY

Admit it. Then why
come here?

PITT

This bench is not your
private property. I
came for strolling.

CINDY

No, I understand. This
was intentional. You
can't even find your
socks.

PITT

You did not even pack
your towel. I at least
managed one sock.

CINDY

You won't admit. Go
away.

PITT (cont'd)

OKAY, OKAY. I AM IN A COMPLETE MESS. and so are you.
....I came to you so that I can bring you back..I
need you. Fine. How could I be so irrational with you
when I knew you wouldn't come. I am leaving. Galatea
might be looking for me.

(CONTINUED)

[Pitt exits, forgot to carry his notebook]

CINDY

Oh foolish Pitt. I know you better than you know yourself. Knowing you was the greatest mistake I have done. [notices the notebook] Ah! dropped his designs here. When will you stop needing my help, Pitt?

ACT IVscene I

INT. PITT'S LAB - NIGHT

BOXTROX

Being Hungry is fun! I eat everything Master Pitt eats. I eat chocolates, i eat rice, I eat sugar, I eat oranges, I eat noodles, I eat pizza, I eat and eat. I love eating! and sometimes when I am full I go to the toilet, sit on it and something else come out of my behind.

[Pitt enters]

PITT

happy eating, boxy. But I need a drink tonight. It was a disappointment for me at the party. I couldn't get a drink.

BOXTROX

Drink! What would you have, master?

PITT

Whiskey, rich and beggar mix.

BOXTROX

at once, master!

[waits a while and pulls out a glass of drink from his stomach and serves]
here you go.

PITT

[takes a sip] nicely done!

BOXTROX

Is it, master? thank you master.

PITT

You must taste it.

BOXTROX

Will it come out of my behind if I sit on the toilet, master?

PITT

I am sorry, this is liquid. You shouldn't taste it.

BOXTROX

May be I could taste it if you could devise a remedy for letting it out from somewhere.

PITT

I see! You need a penis. I will give you beautiful one. let's get back to work. A penis for my Boxy. But

(MORE)

(CONTINUED)

PITT (cont'd)
before that I need to check your prototype design.
[searching everywhere] Last time I updated it was
when father left you incomplete and died, and then I
was young to realize you might need one someday. It
seems I didn't complete you yet. Damn, where did I
keep it? where is it?

[bell rings]

BOXTR0X
someone is at the door, I'll see who is it.

PITT
okay. [muttering] where did I keep it? I forget
things these days.

[enters Cindy]

CINDY
Are you looking for this?

*[Pitt turns around, staring at her for quiet a
long time, wondering what is happening, why is
it happening, and most definitely, who is
happening]*

PITT
You have come! Come in! sit down!

CINDY
-I'm sorry, I've only come here to return this
notebook to you.

PITT
[really disheartened, he thought about speaking so
much, and now all his plans have changed, silent for
a while, the crescent of his smile fading away] Then
give back the book and you may go, thank you so much.

CINDY
goodbye.

PITT
-You could stay for a while, if you want. You might
want some drink.

CINDY
No, thank you.

PITT
Then perhaps some ice cream?

CINDY
You don't keep other flavors.

(CONTINUED)

PITT
Yes, but you like it. don't you?

CINDY
No, I don't.

PITT
Yes, you do.

CINDY
I need to go.

PITT
alright.

[Cindy was just going to go, and Pitt had turned his back. but something ached Pitt.]

PITT (cont'd)
Cindy!

CINDY
-yes.

PITT
Cindy, umm...I need to say...umm,
that...uh..well...since you don't like the ice creams
anymore....and then I was going to construct a
something for Boxtrox...umm...how would you like the
shape, because you might tell better....um...if you
could help...and this is late at
night...and,..and..you could use some fresh towels
and blankets and then-

CINDY
-frame your thoughts,Pitt. What do you want to say?

PITT
[really furious] I wish you were a droid. Even a
droid of todays standard can understand emotions. Why
are you so cruel? are you testing my patience?
deciphering you is a tedious task. Your presence is
disturbing to me, and yet it will be even more
disturbing if you don't disturb me. Why do you
understand that I love you.

CINDY
But I thought you love Galatea?

PITT
Yes, ofcourse I love her!

CINDY
What!?

(CONTINUED)

PITT

But that's a different form! I made her. She is just a really sexy gynoid.

CINDY

sexier than me?

PITT

Yes.

CINDY

What!?

PITT

Oh yes, I can vaunt about it. I made her! she had to be sexier than the sexiest woman on earth. I cannot compare her with you.

CINDY

"Compare to", she is a gynoid and I am a human.

PITT

I doubt it. But whatever. I am very happy with her.

CINDY

Goodnight.

PITT

-But she isn't you!

[Cindy pauses]

CINDY

really?

PITT

Surely she isn't you. She surely should have responded with some nice tone, with some emotion. At times I wonder who amongs you is the gynoid. If it were her, she would have definitely told me back how much she loves me. My words mean nothing to you. You may leave.

CINDY

[Cindy catches Pitt by his collar aggressively, like a rogue]

I will hate you when I want to, I will love you when I want to. I will surely not bottle up my anger like that freaking talking maniquine.

PITT

-She is a gynoid.

CINDY

I don't care. To me she is a maniquine. when I love you, I love you more than any robot or any other

(MORE)

(CONTINUED)

CINDY (cont'd)

human can ever love you. I think they would all fail to love you, whereas I am the bravest of all. You can make thousands of Galateas, but you can't get a second me. Now do you understand who between us is the cruel beast? [leaves his collar] I'm going to take a bowl of ice cream from the freezer. I am not returning the bowl. Goodbye. [rushes out]

PITT

-Cindy wait. I think that was the last bowl. Galatea! where are you?

[enters galatea]

GALATEA

Yes Pitt. do you need any help?

PITT

Tell me, Galatea. Were you ever mad at me?

GALATEA

Never, Pitt. Why should I? You created me!

PITT

Why not? I summon you then and now and you are present without delay. You never say no. You must be tired of me!

GALATEA

But I love to be present whenever you call me. You created me!

PITT

Do you really love me, dear Galatea?

GALATEA

I love you, Pitt. You created me!

PITT

[Aside]That's the whole point. I created you. I programmed you to love me. What's the point of being loved when love is programmed and schemed, and not earned? Or more importantly, I must first know what love is. There so varied descriptions and ideas of love, I don't know which one to choose as the absolute.

GALATEA

why do have so much doubts? I can't oppose you! You created me!

PITT

But I want you to oppose me sometimes. Anyway. I've got to make a penis for Boxtrox. work is so much easier than understanding love. Let's love work. Boxy! come here.

(CONTINUED)

BOXTROX

On second thought, perhaps I should not trust you with the design of my... that small thing. I forgot the name.

PITT

why? what's wrong?

BOXTROX

I think a second opinion will be best. And by that I mean-

PITT

-I know whom you mean. Then go and [catching Boxtrox's collar] tell her that if she can love me whenever she wants, so can I.

BOXTROX

At once, master.

ACT IVscene II

EXT. PARK - NIGHT

CINDY

{whistling the tune of "*I am so lonely in this universe*"}

BOXTROX

Madam.

CINDY

Now what do you need?

BOXTROX

Not me, madam. The need is Master Pitt's.

CINDY

And what is his need?

BOXTROX

You.

CINDY

never.

BOXTROX

But why? madam, you behave like a child with ambivalent attachment!

CINDY

I am being reasonable.

BOXTROX

Ah! I see you reason.
You needn't apologize to me.

CINDY

But that wouldn't be okay with him.

BOXTROX

It will.

CINDY

really?

BOXTROX

Yes madam. He thinks he must apologize to you.
Mistakes can be done by anyone. He realized first.
He'll apologize first. And he is not a bit happy without.

CINDY

[Hugs Boxtrox] I love you boxy, I'll never treat you like before.

(CONTINUED)

BOXTROX

[getting chocked] And I have a request.

CINDY

what?

BOXTROX

Make me a penis.

CINDY

Just like Priapus's

BOXTROX

But without the curse of Hera.

CINDY

sure.

ACT IVscene III*INT. PITT'S LAB - LATE NIGHT*

BOXTROX

Thank You both. This rope like thing is pretty heavy.

PITT

You'll get used to it.

BOXTROX

Will this hang all the time.

CINDY

No, sometimes it will stand tall.

PITT

Cindy.

CINDY

Yes Pitt?

PITT

Mine is standing...tall. It wants to celebrate your return. Shall we?

CINDY

[giggles]Yes Pitt.

*[Pitt and Cindy exits holding hands]**[enters Galatea]*

GALATEA

-Pitt

(cont'd)

Master is busy.

GALATEA

I am sorry, I should have knock the door

BOXTROX

Wait. Don't go. I expreience a strange phenomenon. It is standing tall!

GALATEA

I can see that.

BOXTROX

But I don't know why is it standing tall.

GALATEA

Should I go?

(CONTINUED)

BOXTROX

No wait. or it might start hanging again.

GALATEA

Perhaps I know why is it erect.

BOXTROX

why?

GALATEA

come with me.

[Boxtrox and Galatea exits holding hands]

THE END